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Archive Piece

Pimple's Three Weeks (without the option) with apologies to Elinor Glyn

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Elinor Glyn (1864-1943), British novelist and, later in her career, Hollywood scriptwriter and director, was the author of some thirty-odd works of fiction and non-fiction. Her early novels, including *The Visits of Elizabeth* (1900), *The Reflections of Ambrosine* (1902), and *The Vicissitudes of Evangeline* (1905) were *romans à clef* which focused on a young female narrator, whose time amongst the aristocracy culminated in marriage. Glyn's profile shifted substantially with the publication of *Three Weeks* in 1907. In this novel, the young British aristocrat Paul Verdayne is sent abroad by his parents for fear he may marry the parson's daughter. In Lucerne, Switzerland, he is coercively seduced by an older woman, referred to as 'The Lady'. He buys her a tiger skin, on which they consummate their relationship, and they have three weeks of passion, split between Lucerne and Venice, before she leaves him, to return to her kingdom. She is revealed to be the unhappily married queen of a minor Balkan kingdom, à la the Ruritania of Anthony Hope's *The Prisoner of Zenda* (1894). The Lady has Verdayne's child, and there is a possibility of another meeting between them before this is aborted because of her fear of her husband. This fear is not unfounded: the husband kills her and is, in turn, killed by her bodyguards. After five years of mourning for The Lady, Paul resolves, as tribute to the time he spent with The Lady, to see his son for the first time and to make something of his life. Although critically excoriated, the novel was an immediate international commercial success.ⁱ The novel also had a complex cultural afterlife.ⁱⁱ

The material printed below concerns one part of this cultural afterlife, a part which fixated part of the British national press in late 1915. Two films linked with *Three Weeks* were released in 1914 and 1915. The film rights for the novel had been sold to Reliable, a US company, which produced a five-reel feature film adaptation, directed by Perry Vekroff, that was released on 1st December 1914 in the US (judging from an advertisement by Reliable inviting bids for the state rights to show the film (Anon., 1914)), and then in April or May 1915 in the UK (judging from advertisements in local newspapers). Plot synopses in the trade papers clarify that the film justifies the liaison between Verdayne and the Lady through his claim to the throne as the son of the deposed King of Vesperia (a claim of which he is unaware): 'an incident comes to light which proves that her lover has genuine royal blood in his veins, and can claim more right to sit on the throne of Vesperia than [the king]. When she discovers this infidelity becomes almost a duty. Sonia sins, but it is with one eye on the heir' (Anon., 4 March 1915, 14). A sense of these plot changes is helpful because it indicates how the plot needed to be adjusted in order to respond to censorship boards, but also because they were at the heart of a court case in late 1915. Another version of *Three Weeks* had been released soon after the Reliable film: *Pimple's Three Weeks (without the option)*, directed by Charles Weston and produced by Piccadilly Film Productions. Pimple was a series character, created by Fred and Joe Evans, who appeared in numerous comedy shorts between 1912 and 1918, including *Pimple and the Charge of the Light Brigade* (1914), *Lieutenant Pimple and the Stolen Submarine* (1914) and *Pimple in the Whip* (1917). Much of the Pimple output consisted of lampoons of novels, including Walter Scott's *Ivanhoe* (1820) and George du Maurier's *Trilby* (1894). However, the lampooning of *Three Weeks* as part of the Pimple franchise met with a strong reaction.

Glyn, backed financially by The Society of Authors,ⁱⁱⁱ took action against the Weston Feature Film Company, and George Black of Sunderland, the licensee of Black's Picture Palace in Monkwearmouth,^{iv} for infringement of copyright. While Reliable's *Three Weeks* was made with Glyn's consent, *Pimple's Three Weeks (without the option)*, as the title indicated, was not. The Statement of Claim, referring to the film by the title of *Pimple's Three Weeks (without the option) with apologies to Elinor Glyn*, stated that the "main outline and scheme of both novel and authorised film (with the omission of the Prologue of such film), the principal characters, dramatic situations, scenes and incidents thereof respectively are reproduced with colourable alterations in the Defendants' said film." The descriptions of the film and the press reports of the case all indicate that *Pimple's Three Weeks* was a 'burlesque', a parody, of the authorised adaptation, making the issue of infringement of copyright rather fraught: *Pimple's Three Weeks* would need to resemble the authorised film quite closely for the parodic differences to be meaningful, and this meant that the resemblance between the parody and the novel would be only slightly less than that between the authorised film and the novel. Thus though they might be innocent of infringing the copyright of the film which they were openly burlesquing, they might be guilty of infringing the copyright of the novel which they were not (hence, perhaps, the title). The case against Black was settled during the proceedings,

and in a damning judgement about the novel, the judge found against the plaintiffs and ruled that the novel was so immoral that copyright 'cannot exist in a work of a tendency so grossly immoral as this' (Anon., 22 December 1915, 4).

As far as I am aware, the transcript below is the only surviving detailed evidence of the plots of *Three Weeks* and *Pimple's Three Weeks*, as both films are currently presumed lost. There are summaries in the trade papers, notably for the Reliable production, but none nearly as detailed as the below.

I have reproduced the typography of the original, including the spelling and punctuation errors (see the varying spellings of Glyn's characters' names, the use of 'Pimples' for 'Pimple', and the use of 'diffidence' for 'diffidence'), with the exception of the rather antiquated practice of inserting inverted commas at the beginning of every line of a multi-line quotation.

Note on Contributor

Stacy Gillis is Lecturer in Modern and Contemporary Literature at Newcastle University, UK. Her research interests are broadly concerned with the relationship between gender and genre, with a particular focus on the popular fiction of the early twentieth century.

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ARCHIVE PIECE

Extract from a writ served by the Chancery Division of the High Court of Justice on the Weston Feature Film Company and George Black, 5 June 1915. Supreme Court of Judicature: High Court of Justice, Chancery, Common Pleas, Exchequer and Queen's Bench Divisions: Pleadings, National Archives, Kew, J54, Box 1631, File 1916-G-No. 943, p. 2-14.

Particulars

UNDER PARAGRAPH 3 OF THE STATEMENT OF CLAIM.

The Plaintiff's said novel has been reproduced with her consent by a cinematograph film made by the Reliable Film Corporation of U.S.A. (hereinafter called "the authorised film" which has been publicly exhibited in England.

The main outline and scheme of both novel and authorised film (with the omission of the Prologue of such film), the principal characters, dramatic situations, scenes and incidents thereof respectively are reproduced with colourable alterations in the Defendants' said film as appears by the following detailed comparison thereof respectively:—

SUMMARY

“THREE WEEKS.”

“THREE WEEKS.”

Brief Outline of the Book:—

PAUL VERDAYNEA, a young Englishman, having formed an unfortunate attachment for a parson's daughter, is sent by his parents to Lucerne in the hope of curing him. In Lucerne he meets a charming and distinguished woman with whom he falls desperately in love. She returns his devotion, and they live together for three weeks. At the end of this time the Queen, for such the unknown woman is, for state reasons, is compelled to return to her country and the King. Her husband, the King, is a dissolute, disgusting creature, who subjects his wife to every sort of indignity. After her return to her country the Queen gives birth to a son, of whom Paul is the father. One day the King, mad with drink, enters the Queen's apartments and kills her, then turns upon the helpless infant, but a faithful servant of the Queen is too quick for him and kills him before he can harm the child. The book ends with a church ceremony, of which Paul is a witness, associated with the little King.

“THREE WEEKS.”

Brief Outline of Authorised Film:—

PROLOGUE.

The prologue shows the usurpation of the throne of an imaginary kingdom, and the exiled King, carrying his infant son, leaving the kingdom. . . .

SONIA, Queen of Vesperia is married to a blackguard who spends his life in drunkenness and debauchery. Much to the distress of their country, there is no child of their union. The climax is reached when, while the King lies in a drunken stupor, GENERAL PAVLOVICH, the King's boon companion, approaches the Queen and tries to make love to her. He is repulsed by the Queen. The Queen seeks the assistance of the PRIME MINISTER, who advises her to leave the kingdom and travel *incognita*.

She desires to accept his advice, and, during her travels she meets PAUL VERDAYNE, who turns out to be the son of the banished King. She falls in love with him and they live together for three weeks. At the end of this time she is compelled to return to her country for reasons of state.

A child is born to her, the son of Paul. The King suspects this, and forcing the door of her villa, murders her and is on the point of killing the child when DIMITRI, the Queen's faithful servant, attacks him and chokes him to death. Then follows a fierce struggle between Dimitri and General Pavlovich, in which Dimitri is victorious. The film ends with a church ceremony in honour of the little King, of which Paul is a witness.

“PIMPLES' THREE WEEKS.”

Brief Outline of Film:—

PRINCESS PIMPELINA, is married to a drunken old king who spends his life in debauchery. Their union is childless. The King's boon companion falls in love with the Princess and makes overtures to her. She repulses him. Then her faithful servant and her Prime Minister, advise her to leave the kingdom and travel *incognita*. She does so and during her travels meets PAUL. They fall in love with each other and live together. She is called back to her kingdom and has to leave her lover. A child is born of their *liaison*. The old King, in a fit of mad jealousy, enters the Queen's apartments while she is caring for her baby and murders her. Then the Queen's faithful servant kills the King and the film ends with a church ceremony over the baby King, at which Paul is a witness.

SIMILARITIES EXISTING BETWEEN DEFENDANTS' FILM AND THE BOOK — “THREE WEEKS.”

A.

B.

C.

The book. "Three Weeks."

CHAPTER I.

Paul Verdayne, a young Englishman, had been sent to Switzerland by his parents, in the hope of curing him of an attachment for Isabella, the parson's daughter. On the eve of his arrival he is struck by the appearance of a mysterious woman who is dining at an adjoining table, and waited upon by a dignified servant. Afterwards he goes in to the hotel garden, where he surprises the mysterious lady leaning over him from a terrace.

CHAPTER VI.

It is a rainy day. Paul buys his lady a tiger-skin. And upon his return to his room, he receives a note from his lady inviting him to her apartments. He goes. The lady entertains him and he falls more desperately in love than ever.

Descriptions below are paraphrased from the book and the quotations are taken from the book. These descriptions and quotations have a parallel (sometimes burlesqued) in the unauthorised film, as indicated in the column marked C.

The lady is dining at a table adjoining Paul's and attended by Dimitri. "An elderly, dignified servant in black livery stood behind her chair. She herself was all in black." Page 9, lines 27, 28.

Paul is impressed by the obsequiousness of the waiters.

(P. 10, lines 17-19.) "The obsequiousness of the waiters who passed each thing to the dignified servant to be placed before the lady by his hand."

Having finished her meal, the lady leaves the dining-room.

(P. 15, lines 28-29.) "She left, followed by her elderly, stately, silvered-haired servant."

Paul finishes his meal and goes out on to the terrace, where he sits smoking and musing.

(P. 16, line 14.) "He sat upon a bench."

While sitting there, Paul is suddenly conscious of another presence. He rises and sees the lady gazing into his eyes. She then disappears into her apartments.

(P. 17, lines 27-28.) "The woman moves noiselessly back on to the terrace."

One day Paul sits thinking of his lady, when suddenly her servant enters, bringing him a note of invitation to come to her.

(P. 60, line 19.) "Dmitry appeared with a note."

When Paul enters the lady's apartments he finds her stretched on a tiger skin before the fire. He hurries to her side, but she stops him and makes him sit upon a chair beside her.

(P. 61, lines 18-20.) "In front of the fire, and

As interpreted in "Pimples' Three Weeks."

Scene: Lockhart's Café

Manservant brushes way for Princess to enter, helps her off with her coat and stands behind her chair and serves her. He is a dignified man dressed according to style generally attributed to Balkan soldiers. The Princess is dressed in black (or a dress that gives the impression of being black).

A Lockhart waiter hands the manservant refreshments to be placed before the Princess.

Finished her refreshments (apparently tea), the Princess goes out followed out by her manservant.

Paul having followed the Princess out of the dining-room sits on a sort of sofa, apparently just beneath the Princess's window and set among several palms and backed by a terrace drop-curtain.

The Princess who has been gazing at Paul, moves cooly back off balcony.

Paul sits musing in his room, when the Princess's manservant brings him a note from the Princess, inviting him to her apartments.

Stretched on a skin rug, the Princess lies waiting

stretched at full length was his tiger and on him, also at full length, reclined the lady.”

“P. 62, lines 12-13.) “Paul bounded forward, but she raised one hand to stop him.

She entertains Paul who mad with love clasps her in his arms.

(P. 67, line 21.) “But Paul’s young, strong arms held her close. She could not struggle or move.”

CHAPTER XII.

Paul tells of himself and of his pets. Among them his faithful dog Pike, a photograph of which he shows her.

Paul shows the queen a photograph of his dog, Pike.

(P. 111, line 9). “Here is a picture of Pike.”

(P. 111, lines 10-14). “And if it had been the most important document concerning the fate of nations the lady could not have examined it with more enthralled interest and attention than she did this snapshot photograph of a rough terrier dog.”

CHAPTER XIII.

They make many happy excursions together, and play like children.

Particular mention is made of a merry tea they had together.

(P. 120, line 20), “They had a merry tea.”

CHAPTER XV.

The lady is called back to her country for reasons of state.

In which the lady received news that she must return to her country.

(P. 144, lines 3-16). “She summoned Dmitry, and ordered the man she had called Vasili the night before into her presence. He came with cringing di0idence, prostrating himself to the ground before her, and kissing the hem of her dress, mute adoration in his dark eyes, like those of a faithful dog – a great scar showing blue on his bronzed cheek and forehead.

“She questioned him imperiously, while he answered humbly in feat. Dmitry stood by, an anxious, strained look on his face, and now and then he put in a word.”

for Paul.

He enters, turns on the lights, sees the Princess and bounds to her side. The Princess hold out her hand to him, he helps her to her feet. They sit on a double seat at the back of the room. There Paul clasps her in his arms.

Paul shows the Princess a photograph of himself with Pike, saying, “That’s me and my dog Pike.” The Princess looks at it with great interest.

They have tea together. The Princess absorbed in Paul unthinkingly pours tea on ground. Then, laughing and playing, they feed each other on sandwiches or bread and butter.

The manservant hands the Princess a note summoning her back to her country.

CHAPTER XIX.

In which the lady takes leave of Paul ...

(P. 167, line 4). “She bent over him.” (P. 167, lines 9-27). “The lady gazed at him, an anguish too deep for tears in her eyes. For was not this then the end – the very end? Fierce, dry sobs shook her. There was something terrible and tigerish in her grief. And yet her will made her not linger – there was still one thing to do.

“She rose and turned, to the writing table by the window, then drawing the blind aside a little she began rapidly to write. When she had finished, without reading the missive over, she went and placed wit with a flat leather jewel-case on her pillow beside Paul. And soon she commenced a madness of farewells – all restrained and gentle for fear he should awake.

“ ‘My love, my love,’ she wailed between her kisses. ‘God keep you safe – though he may never bring you back to me.’

“Then, with a wild, strangled sob, she fled from the room.”

The Princess dressed in a travelling costume, comes to Paul’s bedside. He is sleeping. She goes through a passionate farewell, the feathers on her hat tickling him all the while, then she writes him a farewell note. Not finding a suitable surface upon which to write, she ends by using Paul’s forehead as a desk, after which, folding the note, she sticks it in Paul’s mouth. Then she goes from room, pretending great grief.

CHAPTER XX.

Paul’s discovery of the lady’s departure and his subsequent grief.

When Paul learns that his lady has gone (P. 169, line 5). “He mastered himself and tearing the envelope open, began to read.”

Paul wakes, finds the note between his teeth, tears it open, reads it, then sobs and jumps up and down on the bed in pretended sorrow.

CHAPTER XXI-XXVIII.

Paul’s grief and illness because of her departure. He learns that she has given birth to a son, his child – and at her request plans to see her. He arrives at the door of her villa, but at the last moment is prevented from entering – but is promised that he will see her two days later.

CHAPTER XXIX.

Paul does not see his lady, but learns of her murder by the king and of how afterwards a faithful servitor killed the king.

In which Paul learns of the murder of the lady. (P. 230, lines 13-30) “How this good girl had been watching on the side of the villa towards the town, and had heard the King come battering at the gate. How she had flown towards her mistress, but that

Princess, rocking baby laid in a Sunlight Soap box transformed into a cradle. King enters with pistol. He is apparently drunk. The manservant enters and rescues the baby just as the King shoots the Princess. The manservant then kills the King and helping the

the *Imperatorskoye* had sent her back to watch, saying she herself would call Dmitry to protect them. Of course – as they now guessed – on purpose that Anna should not bear her message to him, as the Queen knew full well if he Dmitry – heard from Anna the King was there, and she the Queen – in danger, he would not leave her, even to do her bidding. Then of how the King had thrust the frightened servants aside, and strode with threats and oaths unto the hall, accompanied by his two vile men. And how Anna had implored the Queen to hide while there was yet time. But how that shining one had stood only listening intently for the sea-birds (p. 231, lines 1-4) cry, and then when she heard it, had turned in triumph to the entering King, saying to Anna that nothing mattered now the Excellency was safe’ (lines 9-10) there being forced to watch the murder of her worshipped Queen.”

CHAPTER XXI.

Telling of Paul’s presence at a great religious ceremony in honour of the little king.

Paul is a witness at religious ceremony in honour of his son.

(P. 244, lines 5-24.) “It was in a shaft of sunlight from the great altar window that Paul first saw his son. The tiny upright figure in his blue velvet suit, heavily trimmed with sable, standing there proudly. A fair, rosy cheeked, golden-haired English child – the living reality of that miniature painted on Ivory and framed in fine pearls, which made the holy of holies on the Lady Henrietta’s writing table.

“And as he gazed at his little son, while the organ pealed out a Te Deum and the sweet choir sang, a great rush of tenderness filled Paul’s heart, and melted for ever the icebergs of grief and pain.

“And as he knelt there, watching their child, it seemed as if his darling stood beside him, telling him that he must look up and thank God too – for in her spirit’s constant love, and this glory of their son, he would one day find rest and consolation.”

Princess to a chair, puts the baby in her arms. Burlesqued death scene follows.

A handsome church of which the altar is visible. There is a procession of men dressed in church robes. The baby is carried upon a cushion. The manservant and Prime Minister stand on both sides of the bishop or some church personage, who holds the child. When a crows is asked for the Prime Minister offers half a crown. There is a fight, and the baby is thrown to Paul’s feet. For Paul during the above scene, has been an unobserved witness of the ceremony.

SIMILAR SCENES AND INCIDENTS EXISTING IN AUTHORISED FILM, "THREE WEEKS" AND IN DEFENDANT'S FILM, "PIMPLES' THREE WEEKS."

Scenes and Incidents appearing in both Films.	As Portrayed in authorised Film.	As Interpreted in "Pimples' Three Weeks."
A	B	C
Scene in the Banquet Hall.	<p>King and Queen seated at head of a well-laden table. The King is intoxicated. The Queen disgusted at the King's behaviour, carried off the situation with dignity. The General rises and offers a toast, which the King and Queen drink sitting. Then the King, greatly intoxicated, falls over on Queen, spilling wine on her dress. At this moment the guests rise and the Queen, taking the Prime Minister's arm, is conducted into the ball-room, while the General and the King are left together.</p> <p>The scene is very handsome.</p> <p>This fête is in celebration of the second anniversary of their wedding.</p>	<p>The King and Princess seated at head of well appointed table. Their meal is burlesqued. Then a man in military uniform, presumably the General, rises and proposes a toast, but the King snatches the glass from his hand and drinks from it, before the toast is completed. Then the Princess rises and proposes that they all adjourn to the ball-room. Then she takes the Prime Minister's arm and is conducted out of the room.</p> <p>During the above scene the King has been drinking heavily and appears quite drunk. The parts of the King and Princess are burlesqued, but the guests play their parts seriously. The scene is quite handsome and apparently an attempt at luxury. This fête celebrates the second anniversary of their wedding.</p> <p>The Prime Minister escorts the Princess into a handsome ball-room, where they are followed a few minutes later by the King, who insists upon dancing with the Princess. He bumps into all the guests and the Princess slaps him and dismisses him. She then draws the Prime Minister's attention and bids him sit beside her. He shows her a letter which he has received deploring the fact that she has not given birth to an heir to the throne. The Prime Minister plays his part seriously, but the Princess burlesques hers.</p> <p>A council chamber in which the councillors have met to discuss questions of state. They play their rôles with apparent seriousness.</p> <p>This shows a handsome room in which the King is enjoying himself with dancing girls and drinking. The Princess interrupts them and chases the girls off. Here the rôle of the King is apparently played</p>
Ball-room scene.	<p>This represents a handsome ball-room. The guests are dancing, the Queen is standing on a raised dais at the back of the stage. There the Prime Minister joins her, and seating himself beside her, presents her with a letter of congratulation from her father. This letter also deplores the fact that she has not given birth to an heir to the throne. The Queen shows great feeling on reading this note.</p>	
Council-room Scene.	<p>A council-chamber in which the councillors have met to discuss questions of State.</p>	
Scene in the King's apartments.	<p>This shows a handsome room in which the King and the General are drinking and enjoying themselves with dancing girls. They are interrupted by the Council, who by chance learn that the girls are</p>	

hidden in the room.

Scene in Queen's apartments

This shows a handsome room in which the Queen calls for Dmitry and instructs him to call the Prime Minister.

Scene. General before the Queen's portrait.

The General is standing before a portrait of the Queen. He is evidently intoxicated and planning to enter the Queen's apartments and make love to her.

Scene in Queen's apartments, between General and Queen.

The General forces his entrance into the Queen's apartments and makes love to her. Terrified, the Queen surreptitiously takes a pistol from her dressing table drawer and in self-defence hits the General on the head with it. The General falls back unconscious, and the Queen runs from the room.

Scene in Council Chamber, in which Queen decides to leave kingdom

The Prime Minister and Dmitry are in the Council Chamber, when the Queen enters. She is in a collapsed state owing to her recent encounter with the General. She tells them what has happened and the Prime Minister advises her to leave the kingdom for a while, saying that her absence may bring the King to his senses. The Queen agrees with this plan, and together they study a large map.

The Escape.

Dmitry escorts the Queen, who is in travelling dress, through a small side door to a carriage. He mounts the box and they drive off, accompanied by the Queen's maid, Anna.

Council Chamber.

Scene in which the King commands that the Queen be found.

The Councillors assembled in the Council Chamber. The King shows the note he has received from the Queen, and commands that someone be sent in search of her.

seriously, but the Princess burlesques her part.

This shows a handsome room in which the Princess calls for her manservant and instructs him to call the Prime Minister. The Princess's rôle is burlesqued.

A man in military uniform is standing before a portrait of the Princess. This portrait is burlesqued by the Princess, who stands behind a frame. The man is evidently intoxicated and planning to enter the Princess's apartments and make love to her. He plays his rôle seriously.

The man in uniform forces his entrance into the Princess's apartments. She burlesques terror and surreptitiously takes a carrot from her dressing-table drawer, and in self-defence hits the man in uniform with it. He falls back unconscious, and the Princess runs from the room.

The Prime Minister and the manservant are in the Council Chamber, when the Princess enters. She is in a collapsed state owing to her recent encounter with the man in uniform. She tells them what had happened, and the Prime Minister advises her to leave the kingdom, suggesting that her absence might make the King become more fond of her. She agrees with this plan, and together they study a large map.

The manservant escorts the Princess through a small side door to a coster's barrow on the box of which are footman and coachman in livery. The Princess and manservant sit on the rear of the barrow, and they drive off. This scene is burlesqued by all save the manservant.

The Councillors assembled in the Council Chamber. The King enters very drunk. Thumps bottle on table, and says: "Where's my old woman? Tell her to come back at once!" The Council is serious throughout this scene. The King in this scene plays his part so exaggeratedly that he might be either serious or burlesquing.

The Dining-room. Scene in which Queen first sees Paul.

Scene representing Paul seated in garden or terrace, just beneath Queen's apartments.

Scene in the Queen's apartments at the Hotel.

The Queen on the Terrace or Balcony.

The Queen's apartments. Scene in which the Queen writes a note to Paul.

Paul's apartments.

Queen's apartments. Scene regarding the tiger skin.

The Council Chamber

Scene in which Pike's picture is shown.

A handsome dining-room in a smart Swiss hotel. Paul is immediately struck with the Queen, who is dressed entirely in black. Finished her dinner, she gets up and goes and Paul follows her almost immediately. In this scene, Dmitry stands behind the Queen's chair and serves her.

Paul sits on garden seat smoking and thinking of the Queen. He looks up and sees her looking down on him. The Queen immediately withdraws.

The Queen enters his apartments, a room handsomely furnished, dismisses her maid and crossing to the window, goes out on the terrace.

In this scene one only sees the upper part of the Queen, standing beside a small tree or shrubs. She has evidently just caught Paul's eye, and raising one hand recedes slowly.

In this scene the Queen writes a note inviting Paul to meet her. She hands the note to Dmitry.

This shows a luxurious apartment. Paul hears a knock on the door, and Dmitry enters with the Queen's note of invitation.

The Queen is reclining on a tiger-skin when Paul enters. He comes to her, but she makes him sit beside her on a chair. Later she rises, and they sit together on a couch.

The Council assembled write a note to the Queen, informing her that the King is ill, and requesting her to return.

Paul shows the Queen a picture of his dog Pike.

This scene is laid in a Lockhart café. Paul is immediately struck with the Princess, who is apparently dressed entirely in black. Both she and Paul are in evening dress, but the other occupants of the café are dressed in keeping with their surroundings. Finished her repast, the Princess leaves, and Paul follows her almost immediately. The Princess burlesques her rôle. Paul exaggerates his rôle. In this scene the manservant stands behind the Princess's chair and serves her.

Paul sits on a seat smoking and thinking of the Princess. He looks up and sees her looking down on him. The Princess immediately withdraws.

The Princess enters her apartments in the hotel. She goes to the window and apparently steps on to the balcony or terrace. The Princess burlesques her rôle.

In this scene one only sees the upper part of the Princess, standing beside a small tree or shrub. She had evidently just caught Paul's eye, and raising one hand recedes slowly.

In this scene the Princess writes a note to Paul inviting him to meet her. She hands the note to her manservant. The Princess burlesques her rôle.

This shows an apartment furnished with intended luxury. Paul hears a knock, and the Princess' manservant enters with her note of invitation. Paul is serious, but the note is burlesqued.

The Princess is lying on a skin rug. Paul enters. He comes to her, she holds out her hands. He helps her to her feet, and they sit upon a sofa together. The Princess burlesques her rôle. Paul is apparently serious.

The Council assembled. The Prime Minister writes a note to the Princess, requesting her to return. This is done with apparent seriousness, though later one learns that the note is a burlesque.

Paul shows the Princess a picture of himself and

This is an outdoor scene.

The Queen's apartments. In which the Queen receives the note recalling her.

Paul's apartments. Scene in which the Queen leaves.

Paul's apartments, in which Paul finds the Queen's note of farewell.

The Queen's apartments. Scene in which the Queen is murdered.

The Church ceremony.

Flash scene of the Queen

A secretary hands the Queen the note from the Council. She is much grieved at the idea of leaving Paul.

Paul lies sleeping. The Queen in travelling dress comes in. She is much distressed at having to leave him, and there follows a pathetic scene of silent farewell. She leaves a note on a small table beside his bed, upon which she has also placed a flat jewel case. Then, staggering, she turns and leaves the room.

This scene takes place the following morning. Paul discovers the Queen's note of farewell, and the shock and grief are so great that he falls over senseless on the floor.

This scene takes place in the Queen's apartments at her villa on the Bosphorous. The Queen is seen bending over her infant's cradle. She then goes into an adjoining room. Almost immediately, the King forces the door and staggering in, strikes the Queen and she falls dead on the floor. At this moment, Dmitry enters and hurls himself upon the King, choking him to death.

This scene takes place in a church. The Queen's son, a child of several years, is standing at the steps of the altar. Back of him stand the courtiers. Half hidden by a column, Paul stands a witness of the scene. This scene is luxuriously staged.

Paul is kneeling at the altar steps, when the Queen

his dog, Pike. This is an outdoor scene. The Princess burlesques her rôle.

The manservant hands the Princess the note from the Council. The Princess drops the note, and shows great grief at leaving Paul. The Princess burlesques her rôle.

Paul lies sleeping. The Princess in burlesque travelling costume. Then follows a burlesqued farewell scene, ending by the Princess sticking her note in Paul's open mouth. She then exits in mock despair.

Paul wakes and finds the Princess's note in his mouth. He reads it, and jumps up and down hysterically on the bed in grief. This part is so exaggerated that it might be either burlesqued or serious.

The scene takes place in the Princess' apartments. It is a large room, handsomely furnished. The infant's crib, however, is made of a soap box. The Princess is discovered rocking the infant in its crib. The King forces an entrance and comes staggering into the room. Her manservant snatches the baby away from danger. The King shoots the Princess who falls to the floor. Then the manservant hurls himself on the King and kills him. The Princess rises and there follows a burlesque death scene.

This scene takes place in a church. The Princess' infant carried on a pillow is apparently being crowned. There is a long procession of men in flowing church robes and wearing wigs and false beards, etc. When the church prelate asks for the crown, none can be found, and during the ensuing argument the infant is tossed to Paul's feet. Paul, half hidden by a column, being an unseen witness to the ceremony. This scene is burlesqued, but the stage setting is handsome.

The Princess appears and as she is kissing her

appears to him in a vision. She is kissing her hand to him. hand, the scene fades.

MEYRICK BEEBEE
for E.J. MACGILLIVRAY

Delivered this 6th day of July 1915 with Statement
of Claim by FIELD ROSCOE & Co. 36 Lincoln's
Inn Fields London W.C. Plaintiff's Solicitors.

ⁱ While sales figures are difficult to ascertain, Glyn's autobiography and her grandson's later biography attest to the overwhelming sales:

Fast as Duckworth reprinted, he was barely able to keep pace with the demand [...] In 1916, nine years after publication, and immediately before the production of the first cheap edition, the sale in Great Britain, the British Empire and America was just short of two million copies. The book was translated soon after publication into virtually every European language, the sales being particularly heavy in Scandinavia, Spain and South America. We must also include the flood of cheap editions which began in 1916; in Great Britain, no less than three separate publishers, Duckworth, Jonathan Page and Collier's, brought them out. (Glyn 1955, 126)

These figures draw on private family correspondence. Glyn received fan-mail from around the world, which also attests to the popularity of the novel. Desmond Flower lists it as the only novel to sell more than 100,000 copies in the UK in 1907. Vincent Barnett and Alexis Weedon have done important work on excavating Glyn's financial arrangements with the publisher (2014, 31-42).

ⁱⁱ For more on the cultural afterlife of *Three Weeks*, see Gillis (2015). See also Anne Morey's work on Glyn's work in the Hollywood studio system, Laura Horak's study of 'It' and Hollywood, and Annette Kuhn's account of *Three Weeks* and the British Board of Censors.

ⁱⁱⁱ The Society of Authors, founded in 1884, is a trade union for professional writers and has been involved with a number of copyright issues. Members have included H.G. Wells, Thomas Hardy, and E.M. Forster (see <http://www.societyofauthors.org/>).

^{iv} George Black was one of three brothers who, in 1915, managed the British Animated Picture Company, a company which ran several cinemas in the North East, including Black's Picture Palace, in the former St. Stephen's Presbyterian Chapel, at 46 North Bridge Street in Monkwearmouth, Sunderland (the address given on the writ). Black's inclusion in the writ did not necessarily mean that Glyn, one of her acquaintances or her solicitors actually learned of the film's existence by seeing an advertisement for one of the British Animated Picture Company venues: her lawyers may merely have deemed it necessary to press for a legal decision that prohibited any future exhibition of the film, and when looking for evidence of who had actually shown the film came first upon publicity for one of the Blacks' North East venues (with thanks to Andrew Shail for this information about Black).